A HORN IN THE NECK

VERFREMDUNGSEFFEKTE MAY OCCUR EVERYWHERE

08-29.11.2019

Exhibition by

Ayfer Karabıyık
Hilal Güler
Merve Ünsal
Ipek Burçak
Andara Shastika

Apartment Project Berlin, Hertzbergstr. 13, 12055 Neukölln, Berlin

Opening 08.11.2019

Performances

Robogeisha
Kerem Ozan Bayraktar
Eren Ileri
Ece Gökalp

supported by Alexander Humboldt Foundation, Philipp Schwartz Initiative

EXHIBITION CONCEPT

A horn in the neck is an exhibition of works by Ipek Burçak, Hilal Güler, Ayfer Karabıyık, Andara Shastika, and Merve Ünsal. Initiated and conceptualized by Ayfer Karabıyık and Ipek Burçak, the exhibition space is designed by Berk Asal (ON/OFF) and will host a series of performances by practitioners from different backgrounds, with hopes of using the exhibition as an active site that will function as a production space to invite evolving permutations of images, sounds, and bodies.

A horn in the neck is an effort to collectively negotiate individual practices. It was launched by a simple premise (as most of these things often are): Dürer's *Rhinoceros*. German painter and printmaker Albrecht Dürer's woodcut from 1515 is based on a written description and a brief sketch by another artist. Dürer placed a small twisted horn on the animal's back and gave it scaly legs. This woodcut then became the basis for other artists' representations of the rhinoceros. Claiming this speculative space between reality and representation both as a material and a framework, the artists worked with the fragmented perspectives, linear and fractal narratives, landscapes as sites of reproduction, hierarchies of seeing, and processes of naturalization.

Ipek Burçak works with encounters in materiality by looking at and replicating setups and situations that we don't pay attention to unless we have to. She interprets thresholds of space by tracing, inviting viewers to imagine all that they don't touch, perhaps because they can't and maybe because they didn't know they could. Her pokes at grand narratives through different forms of domination (embedded in both the past and the future) is an attempt to model and to form the unknown into something that is more tangible. By connecting surfaces of the exhibition space and choreographing subtle subversions of viewing positions, Burçak draws on the hyper-awareness that these gestures of pointing lead to, orchestrating encounters and surprises. For this new work, she borrows sounds from Robogeisha w/ $.RAR.

Andara Shastika's two-channel video installation nestles into the spatial construction that creates a space within a space in the exhibition. The potential hauntings of language and seeing are reflected in the artist's videos and performances as she also constantly displaces herself through the multiplicity of images and sounds. The soundscape that transgresses the artificial spatial boundaries of the space points to the artist's cognizance of that which is both on the inside and on the outside. The terror and threat of the partially visible permeates through her work, as haunting is both the form and the method of her works.

Hilal Güler works with the horrors of the everyday—her semi-automatized process of "collecting" images of grids during her research trip from Istanbul to Berlin (the artist's first time visiting Berlin) is an exploration of what is possible within restrictions, both in form and in idea. Her recording of the grids—in the weave of her tights and the skyscraper windows—is a gesture of equalizing, both brutal and considerate. Güler's "rule" is poignant in its arbitrariness: anything and everything in our urban environments can constitute a grid and it is with this restriction that we can follow Güler's eyes wander across spaces, perhaps helping her get acquainted and comfortable with that which is foreign. Her text-driven pieces draw upon her daily interactions with words and serve the alienation of those immaterial words with an almost materialized intensity.

Ayfer Karabıyık focuses on suspension—through video, she records two different modes of suspension. Karabıyık is interested in visibilities and their inherent artifice and the ability of video to extend and shrink temporalities helps the artist produce moments of suspension that are in turn reflected the physicalities that we project on to what we are observing. In *An Escaping Story-Forest School*, we see a body hanging in the air, as if to linger for a bit longer en route to somewhere else. The second video functions to make visible a futile attempt to hold a moment. This latter work serves as a subtitle to the whole exhibition, as all of the artists deal with the fickleness of that which we see or sense.

Merve Ünsal's constellation is a setup for a performance that might or might not arrive. Flickering between a still image that documents a performative gesture, a moving image work without sound that launches a series of images meant to serve as fragments of a perspective that could be, and a sound collage, the artist hopes to lose her footing as an image-maker. By combining materials from a variety of sources that describe encounters, Ünsal is interested in loosening the notion of field recordings.

A horn in the neck is an exploration of fabulations. As experiences and articulations of the everyday are increasingly discrepant, gestures, performances, refabrications of de-imaging remain potent as a mode of resilience.

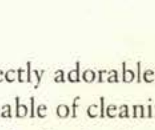
Text: Merve Ünsal

PERFORMANCES

robogeisha w/ $.RAR.

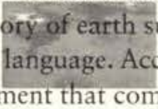
The first, quintessential, perfectly adorable robot of the 90's. Intelligent, scratchy, capable of cleaning the house, except that it couldn't talk or had a brain the size of a nail, but oh so cute. Decade after decade, robots have improved, bent and jumped about on stage, digging out the coal and scrubbing the glass from windowsills. But in general, robots today just haven't got it right.

08.11.19 at 21:00



Respiration Kerem Ozan Bayraktar
(2018-2019) is a video gathering encyclopaedic definitions and concepts of historical relations and effects of oxygen respiration on earth. Throughout the video artist's text is read as voice over. With this voice in the background, we see an unidentifiable topography evoking post apocalyptic landscapes of post Big Oxidation Event ice age, displaying movements of ambulances identified with emergency in urban life, trapped in repetition. With images of death, accident, and unavoidable continuity of uncertainty, the work creates a computer game atmosphere due to the digital drawing method used by the artist.

In his most recent works, Kerem takes the ambulance as an intersection of various modes of existences and processes in the history of earth such as death, energy, life, technology and language. According to him, the ambulance is an element that complexifies questions on naturality of an artefact, inanimateness of an object, and the life-death relation. Its ethymological root being *ambulare* in Latin, meaning to walk, to move, triggers images of the idea of "motion" which is inherent in its definition. Ambulance, being a motor vehicle, needing energy to move like living beings, uses fosil fuel as energy source that is combusted with oxygen in its engine system. And fosil fuels are remains of dead organisms, living beings.



12.11.19 at 19:00

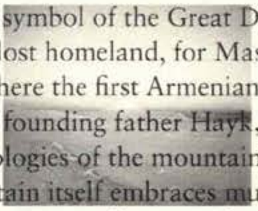
Indigenous Martian Bacteria DOES Have Precedence Over Human Exploration: An Exercise in No Man's Sky Eren Ileri
is a performance borrowing elements from video game live streaming and Let's Play formats. Eren plays *No Man's Sky* video game by Hello Games and over the course of the performance his computer's text to speech software reads aloud texts about planetary protection, organized resistance against outer space exploration and ethics of space travel which are also typed into the game's online chat window.

No Man's Sky is an online open world exploration game, where the player discovers and catalogues planets and their flora and fauna, which are procedurally generated by the game's engine. During the performance Eren looks for the possibility to resist space exploration, an act which is counter-intuitive to the game's objective.

22.11.19 at 19:00

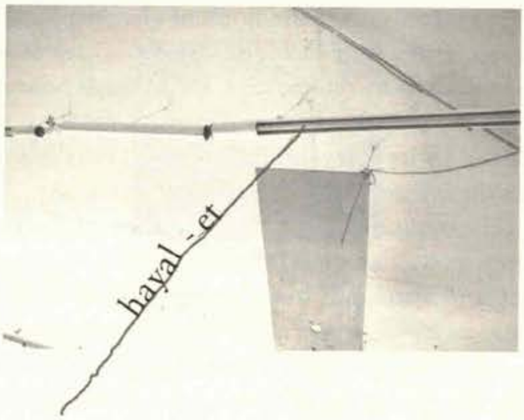
A Mountain As Many Ece Gökalp
is a research project on Mount Ağrı and its spectators. It focuses on the ways in which the mountain has been constructed through stories, myths and things that have happened around or on the mountain itself over the centuries, the combination of which has lead to its monumentalization and personification.

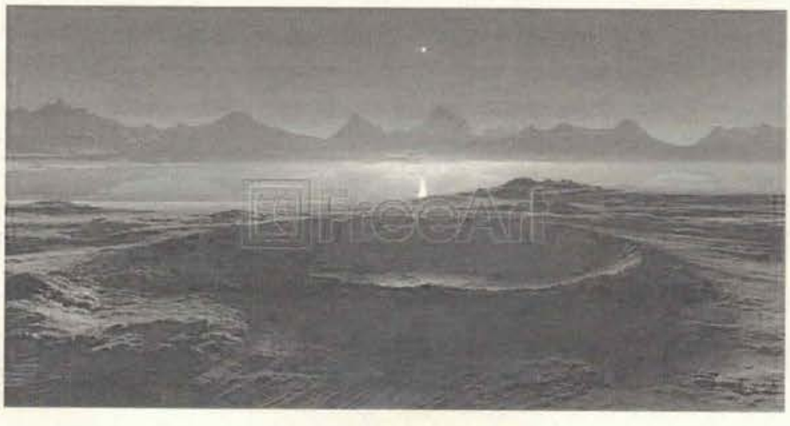
The mountain has many names: Ağrı Dağı in Turkish, which translates to Mount Pain; Çiyayê Agirî in Kurdish, which means Fiery Mountain; Ararat, which comes from the resting place of Noah's Ark, Mount Ararat, as mentioned in the Book of Genesis; Masis in Armenian, as the symbol of the Great Disaster as well as the symbol of lost homeland, for Masis is believed to be the place where the first Armenian nation was established by its founding father Hayk, Noah's son. Besides the etymologies of the mountain's many names, the mountain itself embraces multiple layers of meanings as well as contradictions, ideas of yearning, conflict, and also hope. It is a strong symbol of identity building; its image serves as an emotional reminder of both what is lost and can never be lost. Associated with the past and the future, it is also represented in various commodity forms.

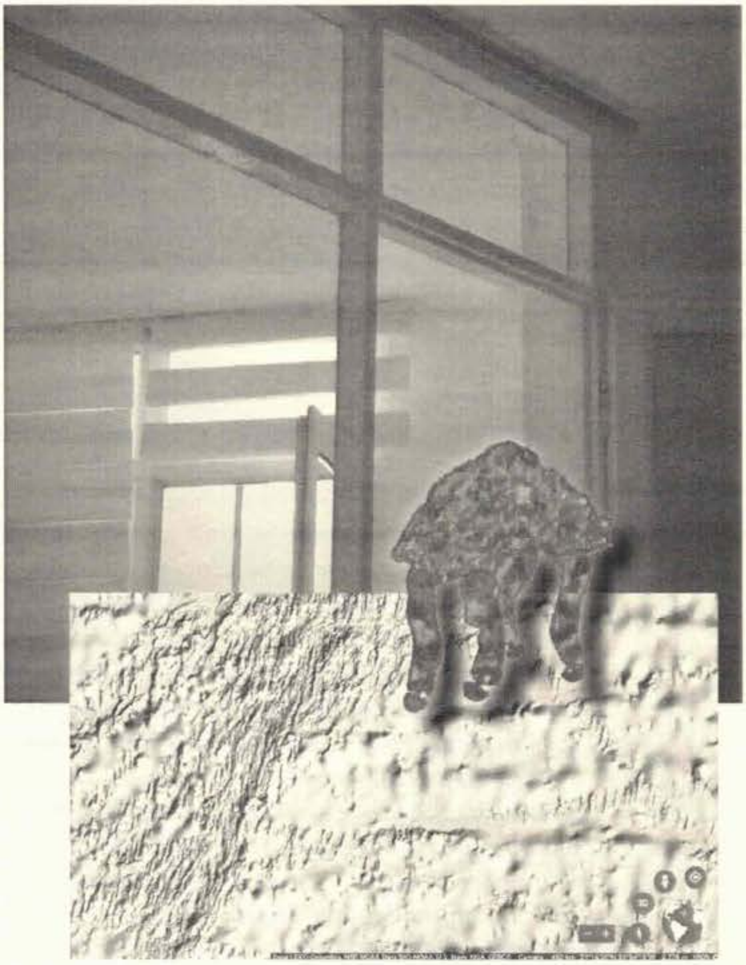


As a research project *A Mountain As Many* is an attempt in archiving the contemporary and historical meanings of Mount Ağrı. It utilizes photographic documentation, interviews, literary research and observation. This project aims to open up a discussion on the themes of spectatorship, geopolitics, imagined geographies, and the ways in which we perceive monumental landscapes through photography.

12.11.19 at 18:00




FreeArt



Penjaga Malam

ARTISTS

Ayfer Karabıyık is an artist and an early career scholar holding a PhD from Turkey's well known Mimar Sinan Fine Art University in Istanbul. Her work engages with the boundaries between art and science/academic practices and with the conflicting requirements of academic/scientific work in the field of art. Her PhD thesis with the title "Inquiry On The Boundaries Of A Dissertation On The Shelf As An Artwork In The Context Of An Artistic/Academic Study " represents an investigation into formats of academic/scientific work by means of art. Attempting to make methods, processes, and institutions writable, in a way which distances itself from stereotypes of the scientific art work and the reservations of the Western modernism towards Eastern modernism, it develops a method of critique aimed at the newly emerging field of art based research.

After training in tailoring and fabric dyeing, Ayfer Karabiyik started a BA at the Department of Painting at Ataturk University, Erzurum. Graduating in 2004, she continued with her MA at the same Department of Visual Arts, which she completed with a thesis titled "A View at Museology Activities in Turkey Within the Concept of Contemporary Art Museology" in 2007. Since 2006, she has been working as a research assistant at both Sakarya University and Minar Sinan University. She continues to her researches as a Gastprofessur at Theorie & Praxis Visual Communication/ Kunsthochschule Kassel. So far, she has published mainly in Turkish academic art journals and art magazines and given invited talks and lectures on academic topics and her own work. She has held a number of solo and group exhibitions, both within Turkey and abroad.

Merve Ünsal is a visual artist based in Istanbul. In her works, she employs text and photography, extending both beyond their forms. She has exhibited in Moscow, has participated in artist residencies at the Delfina Foundation, London; Praksis, Oslo; the Banff Centre; and Fogo Island Arts; and was a participant in the Homework Space Program 2014-15 at Ashkal Alwan, Beirut. Merve holds a MFA in Photography and Related Media from Parsons The New School of Design and a BA in Art and Archaeology from Princeton University and is the founding editor of the artist-driven online publishing initiative m-est.org.

Ipek Burçak is an artist working with video, sound, installation, publishing and performance. She studied art at The School of Arts in Kassel and at the Academy of Fine Arts in Vienna and is currently working as a research assistant at Kunsthochschule Kassel. In her works she forms speculative approaches to affects and computing, anti-ableism and left field ways of beings. Her last work *The Autistic Turn*, coming from a book form and spreading itself into performance, video and sound, bases upon research about how or if neurodiversity and computing/machine learning relate to each other and goes further speculating on a new introvert feminist turn, thereby learning from histories/ myths of beings that are located somewhere between human and non-human.
She reads theory and fiction.
Ipek Burçak is ½ of Well Gedacht Publishing, a Vienna and Berlin based collective working with artists' publications in various forms.

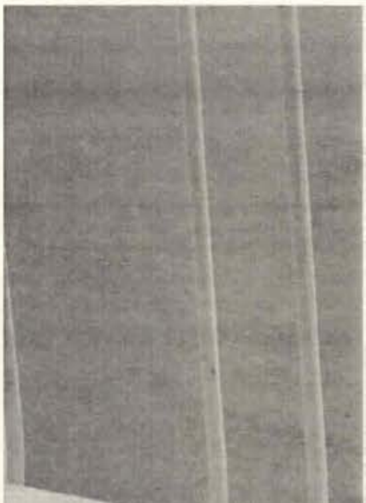
Andara Shastika is a multimedia, performance and voice artist based in Kassel. She has recently graduated from the Kunsthochschule Kassel with an MFA in Visual Arts. Shastika currently explores the aesthetic language of ghost as a mode of visibility, visuality, and representation; thus of image-making and performing. In playing with the notions of ghost (as collectively imagined in Indonesia's ghost stories and myths as well as Asian horror films), Shastika questions the ideas of presence and immediacy that so constitute the 'truth' value of the body, with it the imperative to self-expose in our hyper-mediated age and performance art. Shastika frequently works and collaborates with others as an artist, performer, and organiser. She has among others performed for Yugoexport in documenta 14; worked with Arts of the Working Class; and co-founded two Kassel-based art collectives, Membrane and Agency for Contemporary Discourse & Collaboration. Shastika also plays in Kassel's gamelan ensemble Manyar Sewu, led by composer Dr. Ulli Götte, and is the vocalist of the hardcore band ORANG ORANG.

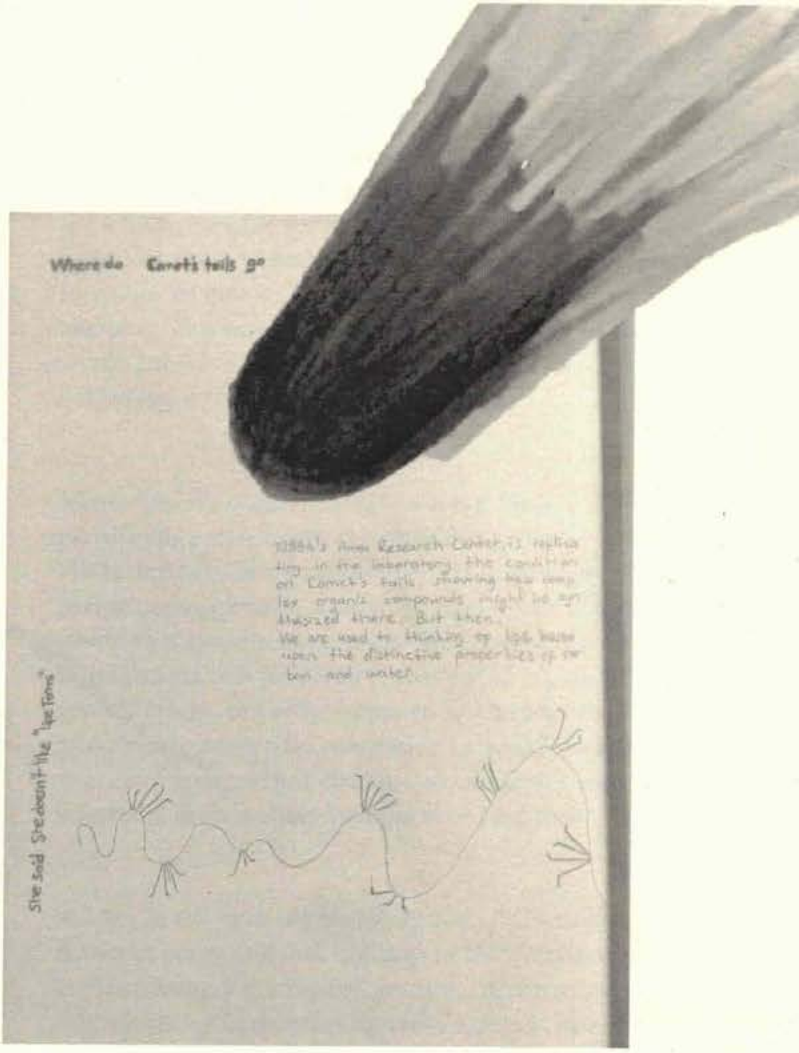
Hilal Güler lives and works in Istanbul. She researches how data circulates by bringing together methods of gathering, organization, mixing, and separation in different fields; she looks into how we gather information, knowledge through our sensations, moving between the internet, our memories, books, other media and interfaces. She has received her undergraduate degree from Marmara University in Journalism and Painting and has participated in the Istanbul Biennial Research Programme. She is currently pursuing a graduate degree at the Fine Arts Institute of Marmara University.

Kerem Ozan Bayraktar (1984) lives and works in Istanbul. He mainly uses animations, 3D computer visualizations, scale models and texts, and carries out researches and works focusing on change, mutation, diversity and copying. He reproduces and depicts the boundaries, loops and interactions of artificial and natural systems in a wide research area ranging from planet morphologies to urban plants.
Having received his master's and Proficiency in Art (PhD) degrees at the Fine Arts Institute of Marmara University with the theses entitled "Digital Image and Representation" and "Object of Art and Mapping in the Context of System Theory", respectively, Bayraktar, who has been holding workshops, lectures and exhibitions with the artist group System Studies at various times since 2012, has six solo shows. The artist has participated in many group exhibitions, among them, *Colony* (2018, Abud Efendi Mansion), *Deep, Darkness and Splendor* (2017, Galerist), *aRb* (2017, Sanatorium), *Habitat* (2016, Istanbul Modern), "VIVO" (2015, Kasa), *Please Do Not Disturb* (2013, Istanbul Modern), *Borders and Orbits* (Siemens Art, 2009) and *26th Contemporary Artists* (2008, Aksanat), being in the first place. His works appeared in national and foreign publications, video screenings and became part of collections.
Bayraktar is represented by Sanatorium Gallery.

Eren Ileri (born 1988, Istanbul/lives and works in Vienna and Berlin) is an artist, working with photography, found material and artist books. In 2012 he co-founded YxS KOOP, a collective consisting of artists, architects, musicians and designers. Active between 2012 and 2014 the collective organized public interventions, workshops and exhibitions in Istanbul, Berlin and participated in the Sinop Biennial in 2014. He is the co-founder of Vienna-based label Well Gedacht, as well as one half of Well Gedacht Publishing, a DIY publishing house dedicated to artist's publications in various forms. He is currently a PhD candidate at the Academy of Fine Arts Vienna. The working title of his research is "Cyborg Astronaut: Disembodied Masculinity and the Imagination of Outer Space in Contemporary Science Fiction".

Ece Gökalp (1988 in Istanbul, Turkey) studied Photography and Video at the Yıldız Technical University and concentrated on the theory of photography and the photographic examination of different topics such as political landscapes, family archives and gender-specific images of the body. Between 2014-2018 she studied at the Art in Context department at the UdK Berlin (Berlin University of Fine Arts) where she graduated with a long-term research project about Mount Ararat. She participated in group exhibitions in Germany and Turkey. Her most recent solo exhibition *A Mountain as Many* was on view at Poşe Art Space in Istanbul in 2018. She lives and works in Berlin since 2014.

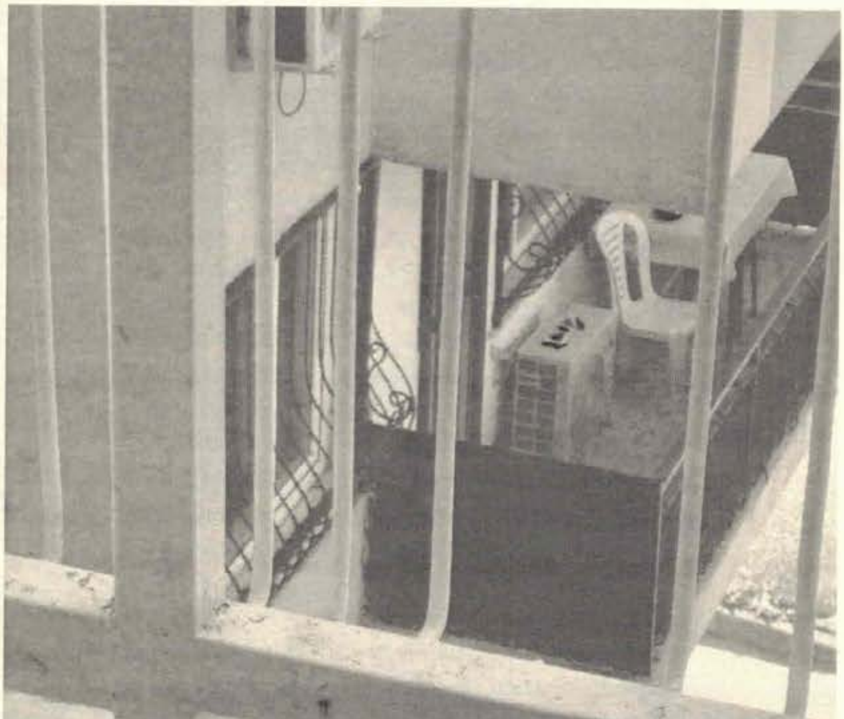




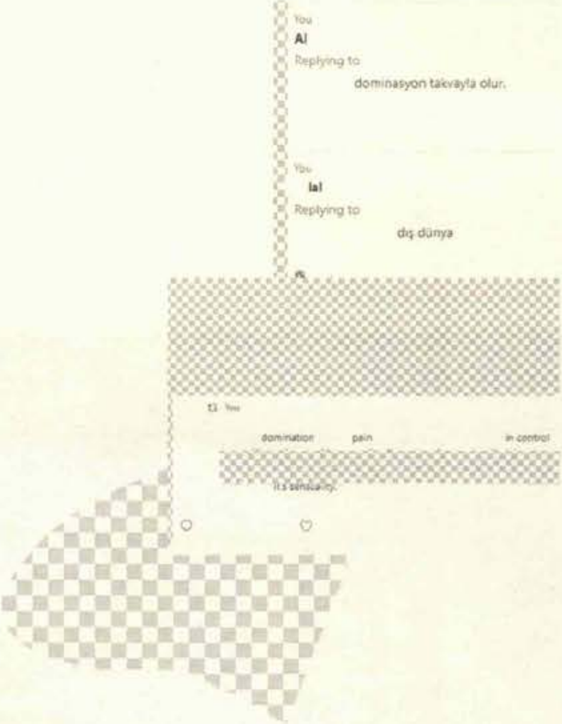
Where do Comet's tails go

NASA's Ames Research Center, is replicating in the laboratory the condition of Comet's tails, showing how complex organic compounds might be synthesized there. But then.
We are used to thinking of life based upon the distinctive properties of carbon and water.

She said She doesn't like the "life Forms"



Images are parts of the thinking process and conversations between the artists.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Booklet design: Ipek Burçak

supported by Philipp Schwartz Initiative,
Alexander von Humboldt Foundation